CONVERSING WITH THE VICTORIANS: EXAMINING THE "OTHER" IN WUTHERING HEIGHTS AND THE LOST CHILD

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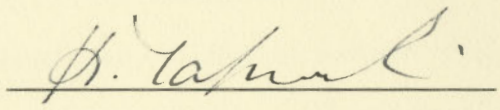

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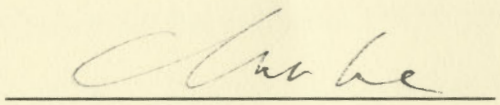

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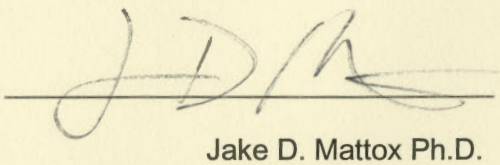

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Abstract

In this paper, I analyze Emily Brontë's Victorian Gothic novel *Wuthering Heights.* Brontë embellishes her antihero Heathcliff with an illusive ethnic identity and birthplace that renders him the racialized "Other." She goes on to illustrate how power and submission creates a dynamic that also marginalizes the women and children of both Wuthering Heights and Thrushcross Grange. In his recent novel *The Lost Child*, Caryl Phillips creates a backstory for one of literature's most complicated characters; his explicit portrayal of Heathcliff bookends the principle story of Monica Johnson, who along with her two biracial sons lives on the fringe of northern England during the 1950s. Phillips establishes contemporary versions of the "Other," while mirroring Brontë's use of Victorian literary tropes such as ethnic, class, and gender inequalities; miscegenation; child abuse; mental instability; and even the occult. I illustrate that in a novel written one hundred sixty-eight years after *Wuthering Heights*, Phillips's own "Gothicesque" work reveals that Emily Brontë's depiction of the "Other" created a dialectic into which one can enter in our own era.

Conversing with the Victorians: Examining The "Other" in *Wuthering Heights* and *The Lost Child*

In an interview on *National Public Radio*, Caryl Phillips (a British writer of Afro-Caribbean heritage) discussed the inspiration for his principle protagonist Monica Johnson in his novel *The Lost Child*:

> I began to think about a young woman who perhaps felt somewhat disaffected with her belonging where she was. And, in many ways, her story echoed that of Emily Brontë, who was a young woman who felt very at odds with her upbringing and her background. So I was, in a sense, looking for a more contemporary version of an Emily Brontë figure. (Caryl Phillips)

In one of his chapters, Phillips constructs a version of Emily Brontë, who lies dying in her bed in her family home at Haworth Parsonage in the north of England. She falls in and out of a reverie that chronicles the tragic death of her mother and three of her siblings, as well as elder sister Charlotte's heartbreak due to unrequited love. Phillips endows the withered authoress with the power of narration, so that even as she nears death, she supplies the reader with her family's history. His depiction of her also alludes to Cathy Earnshaw, a character that could have arguably been Brontë's own alter ego. As her health declines, Brontë's thoughts are invaded with images of the "wild moors that call to her to rise from this confinement and race purposely in the December wind" (*TLC* 97). Like Cathy, Brontë's spirit is deflated during an illness that distances her from the natural world. Soon, she is unable to differentiate the reality of life in her father's parsonage and the otherworldly moors of *Wuthering Heights*. Phillips illustrates Reverend Patrick Brontë's emotional overinvestment in his wayward, alcoholic son,

Branwell, at the expense of his dutiful daughters. After Branwell's death, Reverend Brontë makes Emily his proxy, even teaching her how to shoot a pistol. However, once her health falters he alienates himself from her, and she is haunted by his absence, which prolongs her death: "But dear Papa, it would be so much easier if you would just come to me and allow me to uncouple myself from you and go in peace" (*TLC* 110). As the chapter ends, Brontë is finally able to traverse her beloved moors, but only in a ghostlike form:

> She raises her eyes and sees Papa and Charlotte and Anne walking toward her at a lugubrious pace…She watches their leaden approach, and then she raises her hand in greeting. *May I join you*? They refuse to lift up their bereaved heads as they trudge past leaving her rooted to the earth…She hears the noise of the debris thundering against the wooden box. She lifts her weak, gloved hands and covers her ears. She now lives in two worlds. She understands." (*TLC* 112)

Brontë's death provides a supernatural quality to the novel that pays homage to Victorian Gothic literature. More specifically, however, I believe that Phillips included this scene to explore the themes of alienation and patriarchal control, essential tropes in *Wuthering Heights* that he also explores in *The Lost Child*. Brontë's placement on the periphery of the world inhabited by her father and sisters mirrors other characters in Phillips's novel that struggle to forge a life for themselves on the margins of their society.

In *Wuthering Heights* (1847), Brontë constructs a narrative that focuses on the binaries of power and submission, and how this phenomenon both creates and affects the "Other." In *The Lost Child* (2015), Caryl Phillips revisits *Wuthering Heights*, and fleshes out the life of the young Heathcliff prior to his entrance into the Earnshaw family.

Heathcliff's childhood and journey to Wuthering Heights work as the preamble and conclusion, respectively, to the principle story of Monica Johnson and her two biracial sons, who live in poverty in northern England in the 1950s. Phillips's work engages with Brontë's through themes found in *Wuthering Heights* that critique race and class, the role of women, and child welfare. In *The Lost Child*, Phillips constructs a narrative that offers an explicit rendition of the racial identity of Heathcliff, and a modern critique of the neglect of impoverished women and children under patriarchal systems. I argue that Phillips's emulative book allows us to have a more complex appreciation of Emily Brontë's critical novel, which addressed social issues that remain relevant in our own time.

The Elevation of the Novel: Victorians and Neo-Victorians

Phillip's reworking of the character Heathcliff and his macabre rendition of Emily Brontë's death reveals his understanding of the mechanics of the Victorian novel, the literary form that became the principle medium that communicated the modernization and social unrest that defined England during the mid-nineteenth century. The Victorian era produced a cadre of novelists in England whose works were praised for their protagonists' ability to mitigate difficult circumstances through strong work ethic, doggedness, love, or morality. More than any other literary genre, these stories greatly impacted English society, making Queen Victoria's reign (1837–1901) the epoch of the novel. Two distinct factors can be attributed to the proliferation of the novel. First, the rise of affordable printmaking generated easier access to newspapers and periodicals. Novels were typically published chapter by chapter before they were bound together and

formed as one whole volume, and these truncated series of stories offered an unprecedented dose of daily fiction (Cadwallader 1). Second, William Forster (a principal member of parliament) drafted the eponymous Forster's Elementary Education Act in 1870 that provided educational opportunities to children working in factories; by the end of the century, "primary schooling for all children under the age of twelve became compulsory" (Moore 19). Thus, Victoria's reign fostered a new generation of literate youths among the laboring classes.

England's colonial expansion, extensive growth of technology and industry, and the need to ameliorate the hardships of a growing labor force offered writers numerous topics on which to breach, and many found a severe, humorous, and even ghoulish style to express the frenetic transformations of their society under an ambitious monarchy. Robin Gilmour posits that the Victorian novel was first and foremost a "response, direct or indirect, to the upheaval of the time" (Gilmour 4). Industrialization, in particular, dramatically altered the social landscape. The development and renewal of the urban realm brought more of the country's rural citizenry into the great metropolises of London and in the North. The poverty, crime, and class disparity that favored the middle-class hegemony became the impetus for Queen Victoria's implementation of several social reform programs. The Chartist Movement gave a voice to "skilled artisans and working-class radicals" (Moore 14), who fought to gain the political power of the manufacturing classes and the landed gentry. Through their charitable work in the industrial North, Methodism and Unitarianism began to draw away the working sector from the Church of England, signaling a decline in the nation's official religion. Darwin's 1859 publication *On the Origins of Species* cemented the role of evolution as the formation of humanity,

overturning the concept of creationism and questioning the validity of the Old Testament. Indeed the times were changing, and as such the novel became a written form of documentation that elucidated the Empire on which the sun never set.

After Queen Victoria's death, the novel's popularity waned. Deidre David observes that during the early twentieth century, novel reading as a form of recreation became associated with "sexual repression, stultifying middle-class family life, and cramped vistas for woman's lives" (David 1). In 1911, H. G. Wells questioned the plausibility of the revival of any artistic form created during the Victorian era: "[A] century later, would [anyone] consent to live in the houses the Victorians built, travel by their roads or railways, value the furnishings they made to live among, or esteem, except for historical reasons, their prevalent art and the clipped and limited literature that satisfied their souls" (David 1-2)? The answer to Well's query turned out to be a resounding yes. By the mid to the latter part of the twentieth century, and continuing into the early part of the twenty-first, a renewed fascination for adapting Victorian literature was made evident in neo-Victorian novels such as Jean Rhys's *Wide Sargasso Sea*, published in 1966. Rhys's feminist/post-colonial response to Charlotte Brontë's *Jane Eyre* provides historical background on Bertha Mason, Mr. Rochester's mad Creole wife whom he has locked away in the attic of Thornfield Hall.

On this topic, Grace Moore is skeptical. She contends that re-appropriation of Victorian literature merely serves "for the recovery and reclamation of marginalized voices" (Moore 136). She further states, "[R]evisionist versions of 'classic novels' are the result of an attempt to 'bury' the ghost of Victorian imperialism…[and] bring to prominence figures who were marginalized in the original text as a result of social or

economic prejudice" (Moore 140). Moore's commentary is somewhat reductive. I contend that Rhys's appropriation of Bertha Mason is a direct response to Charlotte Brontë's theme of the subjugation of woman under a patriarchal system: the power structure that remained firmly established one hundred and nineteen years after *Jane Eyre*'s publication. Rhys was also a White Creole living in a Caribbean country that was seeking independence from the British Crown. Therefore, *Wide Sargasso Sea* explicates the abolition of slavery, and how freed laborers altered the authority within the colonial matrix, a topic that was germane in her own time. By converging with both Brontë sisters, Rhys, and more recently Phillips, are also essentially utilizing the genre to critique the very social systems that the Victorians implemented: those which continue to impede on the rights of women and members of various ethnic groups who remained subject to colonial hegemony.

The Concept of the "Other" in *Wuthering Heights*

The Victorians advocated the precept that a lack of ethics and Christian values would inevitably incur incivility. *Wuthering Heights* works to confirm this theory, and Brontë's descriptions of the mysterious Yorkshire moors and allusions to ghosts place her work firmly within the grim elements of the Victorian Gothic, making it very much a novel of its time. In *The Cambridge Companion to English Novelists*, Heather Glen cites a passage from the 1911 edition of the *Encyclopedia Britannica* that states, "*Wuthering Heights* stands alone as a monument of intensity owing nothing to tradition, nothing to the achievement of earlier writers. It was a thing apart, passionate, unforgettable, haunting in its grimness" (Glen 180). Brontë's unorthodox work of fiction fundamentally

illustrates the domination of several of her characters due to their race and class, gender, and age. These subjugated characters are thus deemed the "Other."

In her time, Brontë would not have had a formal interpretation of the "Other" as it is defined today. *Wuthering Heights* was published under the masculine pseudonym Ellis Bell, a choice for which several female writers opted during the Victorian period, as a means of assuring the acceptance of their work in male-dominated publishing houses. As a woman, Brontë indubitably understood the discrimination to which her sex was subjected. As the daughter of a clergyman, she would also have been aware of other marginalized members of her community. I define the concept of the "Other" as a social construct theorized by ruling/dominant classes, which promotes the ideology that the populations they have subjugated are discriminately dissimilar to themselves, in either identity and/or character. This construct creates a binary of "us" and "them," which divides the world into superior and inferior groups. The idea of the "Other" has been a topic of interest within areas of the social sciences, in particular anthropology, where "Otherness" is characterized as the state of being dissimilar or alien. Discussions of "Otherness" were also explored and analyzed within the locus of Continental philosophy. In Wilhelm Friedrich Hegel's *The Phenomenology of Spirit*, Hegel postulates that although "Otherness" is inherently divisive, dominant and subordinate beings share an interconnectedness that, in theory, blurs the lines of power, as the "master" relies on the "servant" for self-identification.

Brontë erects her antihero Heathcliff as a merciless autocrat. As such, we could assume that her critique of the abuse of absolute power is a commentary on the Empire itself. If a principle objective of Victorian novelists was to illuminate topical affairs in the

guise of fictitious stories, I propose that *Wuthering Heights* depicts the amorality of slavery. Although England's Slavery Abolition Act passed in 1833, fourteen years before the publication of *Wuthering Heights*, the Empire was heavily invested in colonies that they had established across the globe. However, Brontë does not point directly to institutionalized slavery. Instead, she constructs a narrative that illustrates the dynamic of power and submission enacted by characters that she has placed within a Yorkshire, Anglo-Saxon Christian community. Through instances of brutality, exploitation, and depravation in the novel, Brontë demonstrates "that those with social power inflict violence on the powerless, including children, women, and landless men" (Jacobs 205). Heathcliff has dark features and is of obscure birth. Brontë therefore casts him as the racialized "Other." Yet in this isolated Yorkshire community, the "Other" does not merely pertain to race and class dissimilarity, but to women and the young. Before the passing of the Slavery Abolition Act, Brontë's father, Reverend Patrick Brontë, acquired a connection with numerous abolitionists, including the formidable William Wilberforce. Humphrey Gawthrop hypothesizes that Emily and her siblings were more than likely aware of the horrors associated with slavery, and this knowledge could have been the driving force for *Wuthering Heights* and Charlotte Brontë's *Jane* Eyre, as both novels enabled the authors to "[impeach] systems that allowed not only white domination over black, but…male domination over female, and adult domination over children" (Gawthrop 113).

The Racialized "Other"

In both *Wuthering Heights* and *The Lost Child,* "Otherness" is initially realized

through race and class. Paradoxically, Brontë introduces this trope through the voice of a servant, Nelly Dean, who recounts to Mr. Lockwood Heathcliff's arrival into the Earnshaw family. On a late summer evening, Mr. Earnshaw returns from a business excursion to Liverpool. Once settled at home, he opens his great coat and brings forth an unexpected gift: "a dirty, ragged, black-haired child" that he found starving on the streets. Nelly refers to the then unnamed boy as *it*—"[W]hen *it* was set on its feet, *it* only stared round, and repeated over and over again some gibberish that no one could understand" (my italics *WH* 31). Heathcliff's ambiguous race is met with intolerance among the community of both Wuthering Heights and Thrushcross Grange, who view him as a gypsy, a lascar, and even a demon. Brontë sets the initial part of the novel in 1801, the year that Mr. Lockwood becomes a tenant in Thrushcross Grange.

Nelly's tale of Heathcliff's introduction to Wuthering Heights takes place in approximately 1761, forty-six years before the enactment of the Slave Trade Act of 1807 that abrogated slavery in the British Empire. During the latter part of the eighteenth century, Liverpool was England's most active port city for the commerce of slaves. Maja-Lisa von Sneidern reveals that at this time, Liverpool merchants controlled eighty-four percent of the transatlantic slave trade. Charles Heywood theorizes that Mr. Earnshaw's work-related trip to Liverpool may have been Brontë's opportunity to allude that several of the affluent members of the Yorkshire gentry had acquired their wealth through their interest in plantations in the West Indies. Her family's connection with William Wilberforce may also have influenced her working of *Wuthering Heights* as a morality tale that "coheres closely with attitudes in the Wilberforce circle towards human nature in the context of slavery" (Heywood 184). Brontë most notably implies that Heathcliff

descended from slaves in a scene where Cathy is wounded by the Linton's dog, while spying on Edgar and Isabella through a window. When Mr. Linton discovers Cathy and Heathcliff, he addresses the latter as "that strange *acquisition* my late neighbor made in his journey to Liverpool" (my italics *WH* 44*)*. Terry Eagleton has suggested that Brontë was aware of the community of Irish refugees that fled to England during the potato famine. By 1847, the year *Wuthering Heights* was published, thousands of impoverished Irish immigrants had landed in Liverpool's ports; their ragged clothing, and "animal growth of black hair" could also have been the inspiration for the swarthy orphan (Eagleton 3). Whether a gypsy, a descendant from African slaves, or a member of the Irish diaspora, Heathcliff's "otherness cannot be a matter of dispute" (Sneidern 172).

Heathcliff's dark features are in direct opposition to the fair Anglo-Saxon, bourgeois members of both Wuthering Heights and Thrushcross Grange. However, von Sneidern emphasizes that Heathcliff is not "a regular black, but his bloodline is unambiguously tainted by color. In effect, he is an irregular black, a mongrel, a source of great anxiety for the mid-nineteenth-century Victorian" (Sneidern 172). During Brontë's lifetime, ethnological studies and writings "that scholars today [would] treat as pseudo-science of racial differences" were widespread (Brantlinger 149). Miscegenation was prohibited in Victorian society, and sexual relations between members of the white race with any persons of color were strictly taboo. Mixed-race people were viewed as an abomination, so much so that before Charles Darwin's research on human evolution, it was believed that mulattos, an unnatural racial-hybrid, lacked the capacity to procreate. Nelly Dean tells Mr. Lockwood that the dark, mysterious orphan instantly secured the affection of Mr. Earnshaw, who named him after a son who had died in infancy.

Heathcliff's singular name, which serves as both his Christian and surname, may also allude to his having been descended from slaves. Gawthrop points out that in spite of Mr. Earnshaw's love of the foundling boy, Heathcliff is denied a literal familial connection with the Earnshaws by being deprived of their family name. Readers of *Wuthering Heights* are led to believe that admirable, Christian decency was Mr. Earnshaw's motivation for bringing the abandoned child into his home. However, it could naturally be assumed that Brontë intended to insinuate that Mr. Earnshaw's fondness for Heathcliff is a telling sign of the probability that he is his illegitimate, biracial, son.

In *The Lost Child,* Phillips makes explicit what Brontë merely implies. He adapts Heathcliff so that he is, in fact, biracial, and along with his Congolese mother, he lives in the slums of eighteenth-century Liverpool. Phillips's racialized characters bring to the fore the systems of slavery and colonialism that, as has been suggested, are underlying themes in *Wuthering Heights*. The destitute woman has turned to prostitution and panhandling and is dying of what appears to be tuberculosis; her seven-year-old son has become her caretaker. On the streets, the woman perceives herself and her child as invisible: "People continue to walk by in both directions, and unable to disguise their loathing for the skeletal woman who is slumped against the ground, they simply avert their gazes" (*TLC* 4). Phillips simulates Brontë's strategy of depriving the young boy and his mother of proper names. Like *Wuthering Heights*'s Heathcliff, these characters are merely identified by their ethnic origins and social status. Later the reader learns that the Congolese woman arrived in Liverpool after having labored as a slave on a plantation in the West Indies. She is granted freedom upon her arrival in the large port city, where she finds employment working as a weaver. Once she becomes self-sufficient, she meets a

married suitor (*Wuthering Heights*'s Mr. Earnshaw), who in spite of her dark, plain features finds her elegant and intriguing, "although undoubtedly some men only see a harlot as common as the dirt under their feet, a lamentable object they might use for either commerce or humor" (*TLC* 7). Soon they are lovers and she becomes pregnant, and both her newly gained autonomy and companionship come to an abrupt end when Mr. Earnshaw abandons her and their son, justifying her fear that "her child's father might now uncouple his affection as a result of the taint in his offspring's breeding" (*TLC* 9). Phillips creates a more urbanized version of the plantation culture where sexual mores based on race are violated, and paternal responsibility for biracial children is not obligatorily.

Miscegenation is also a theme in the life of Phillips's principle protagonist, Monica Johnson. In the opening scene, Ronald Johnson, her father, has paid her a visit and issues an ultimatum: she must choose between her white, middle-class family, or the graduate student of Afro-Caribbean descent of whom he has recently learned she is dating. Ronald forbids Monica to get involved with a man "who originated in a part of the world where decent standards of behavior and respect for people's families were obviously alien concepts" (*TLC* 22). Like Heathcliff, Julius Wilson's Caribbean origins are obscure. He and Monica are attending Oxford during the early 1950s, which marks the period of the diaspora of thousands of Caribbean colonials into the United Kingdom. Phillip's failure to assign Julius a specific geographical location within the Caribbean suggests that he represents all Caribbean émigrés and the diaspora experience. Julius is a Ph.D. candidate, highly articulate, and is deft at ascending through his newly acquired white, English world:

> Julius Wilson was a tall, gangly, man who had spent the greater part of his short adult life cultivating a patina of gravitas…In his private moments, when he felt safe, he was capable of a giggly skittishness that suggested one drink too many, but he would never let this aspect of his personality out in public, having invested too many years perfecting his air of studious severity. (*TLC* 24)

In his essay "Of Mimicry and Man: The Ambivalence of Colonial Discourse," Homi Bhabha posits that mimicry is one of the most effective strategies of colonial power. Through cultural reform, colonization erected a recognizable "Other" as a product of a difference that is almost the same, but not quite (Bhabha 266). Julius is what Bhabha refers to as a "mimic man," and as such, he has elevated himself into one of England's most illustrious academic institutions. However, Bhabha asserts that mimicry is paradoxical, since colonization works to Anglicize the "Other," while simultaneously denying this class the rights and respect of those who are fully English—i.e. white (Bhabha 269).

In "Thinking the Diaspora," Stuart Hall offers a discursive analysis on Afro-Caribbean immigration into the UK during the early 1950s. He argues that colonized people are perceived as a hybrid people, whose cultures are viewed as "nothing but a simulacrum or cheap imitation of the cultures of the colonizers" (Hall 547). Unlike Heathcliff, Julius has learned to acclimate himself to his environment, where he is intellectually equal. Ronald Johnson acknowledges that he is a product of English colonialism, which signifies that they share a similar culture, but Julius's ethnicity marks him as inferior, and therefore a relationship between he and Monica is intolerable. Later in the novel, Julius comes to represent colonial independence: he eventually replaces his

collegiate attire for African shirts, adopts an Afro hairstyle, and acquires a taste for jazz. Hall avers that many post-colonial people relocated to the Empire out of economic necessity, but with an essential promise of "the redemptive return" (Hall 545). Like Bhabha, Hall states that post-colonials are a hybrid people, seen as a simulacrum of the cultures of their colonizers. Nevertheless, he emphasizes that culture is a production: those deemed as the "Other" actually have the ability to produce themselves anew by reconstructing the narrative of their identity within the context of their new home.

Brontë also utilizes the device of mimicry as a means of diminishing racial inferiority. Under the auspices of Mr. Earnshaw, Heathcliff becomes part of the family, receiving an education and groomed to be a gentleman. However, his newfound upward mobility takes a turn when Hindley becomes the master after Mr. Earnshaw's death. Hindley transforms Wuthering Heights into a virtual plantation, relegating Heathcliff to a farmhand, and prohibiting Nelly Dean and Joseph (once treated as part of the Earnshaw family) from occupying the main house. Cathy is transformed into a proper English lady after her period of convalescence at Thrushcross Grange, and when she returns to Wuthering Heights, she emotionally distances herself from Heathcliff. Her newly forged relationship with the Lintons impels him to improve his physical appearance, "Nelly, make me decent, I'm going to be good…I wished I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as [Edgar]" (*WH* 49-50). Later in the novel, Heathcliff returns to Wuthering Heights after a three-year hiatus. Nelly Dean is astonished by his outward appearance:

> I was amazed, more than ever, to behold the transformation of Heathcliff. He had grown a tall, athletic, well-formed man…His upright carriage suggested the idea

> of his having been in the army. His countenance was much older in expression and decision of feature than Mr. Linton's; it looked intelligent, and retained no marks of former degradation. A half-civilized ferocity lurked yet in his depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified, quite divested of roughness though too stern for grace. (*WH* 85)

In spite of his physical improvements, Edgar Linton refuses to acknowledge Heathcliff as a peer, and he is shocked to learn that Isabella has formed an attachment to him:

> Leaving aside the degradation of an alliance with a nameless man, and the possible fact that his property, in default of heirs male, might pass into such a one's power, he had sense to comprehend Heathcliff's disposition—to know that, though his exterior was altered, his mind was unchangeable, and unchanged. And he dreaded that mind; it revolted him; he shrank forebodingly from the idea of committing Isabella to its keeping. (*WH* 89)

Hindley, too, has little regard for Heathcliff's apparent ascension into wealth. Before being subjected to a brutal beating, and succumbing to death, he attempts to kill Heathcliff, to whom he refers as a "hellish villain" (*WH* 155). Money has given Heathcliff power that allows him to acquire Wuthering Heights and later Thrushcross Grange. However, he lacks both Edgar and Hindley's pedigree, and the absence of an Anglo-Saxon heritage means that he will never gain full membership into the Yorkshire gentry.

The Feminine "Other"

A principle trope within the storyline of the Victorian novel is the portrayal of

women as the Angel in the House, what Joan M. Hoffman refers to as "the linchpin of marriage…the structure that maintains the Structure of bourgeois society" (Hoffman 264). Essentially, men of the upper classes sought to marry genteel, domesticated women who would appropriately represent their social status. Upper class women were depicted as leisured women, who spent most of their days in their parlors working on embroidery or drinking tea. Grace Moore states, "as a consequence, women were increasingly identified with the world of the domestic," therefore relegated to the private realm of the household (Moore 24). Brontë challenges this concept through her characters Cathy and Isabella, women who confront their subordinate position in their households, so that gender inequality makes these women a variant of the "Other." In her groundbreaking book *The Second Sex*, Simone de Beauvoir deconstructs Hegel's master/slave dialectic to illustrate how the concept of the "Other" pertains to the role of women in a patriarchal system. De Beauvoir analyzes that:

> We are shown woman solicited by two kinds of alienation; it is very clear that to play at being a man will be a recipe for failure; but to play at being a woman is also a trap: being a woman means being an object, the Other; and at the heart of its abdication, the Other remains a subject. The real problem for the woman refusing these evasions is to accomplish herself as transcendence: this means seeing which possibilities are opened to her by what are called virile and feminine attitudes. (De Beauvoir 60)

If we examine De Beauvoir's theory as it pertains to Cathy and Isabella, both have been reared to follow the rules assigned to their sex within the patriarchal framework in which they live: as members of the upper class, they are economically protected by either a

father or spouse. Their familial responsibility is to marry and produce male heirs. Thus, they are to embrace their role as women, and therefore acknowledge that they are the "Other" with respect to society, which is effectively male.

Cathy Earnshaw is actually the synthesis of the masculinized/feminized woman. As a child, Nelly Dean describes her as "too mischievous and wayward for a favorite" (*WH* 32). Cathy's insolence, untamed spirit, and eagerness to challenge patriarchal authority cost her the affection of her father. During a rare moment of docility, Mr. Earnshaw questions his rebellious daughter, "Why canst thou not always be a good lass, Cathy?" to which she replies, "Why cannot you always be a good man, father?" (*WH* 37). Cathy later learns the value of adopting a more feminine persona as a means of escaping Wuthering Heights under its new oppressive master, Hindley. Her marriage to Edgar Linton offers her security and a loving home, and he and Isabella assuage her wild temper and spirit with attentiveness and patience. But domesticity does not suit Cathy, and Heathcliff's return awakens her true, wild nature. She becomes disloyal to Edgar by allowing Heathcliff to visit Thrushcross Grange against his consent, "This is insufferable [Edgar] exclaimed. It is disgraceful that she should own him as a friend, and force his company on me" (*WH* 101). Later Cathy becomes emasculating. Edgar threatens Heathcliff and tells Nelly to call the men, but Cathy does not allow Nelly to leave the room; she locks the door and berates Edgar for his cowardice, "If you have not the courage to attack him, make an apology, or allow yourself to be beaten" (*WH* 102).

Conversely, Isabella Linton was reared to be the Angel in the House, but her attraction to Heathcliff instills a rebellious spirit that cultivates her own ability to challenge male authority. Even so, marrying Heathcliff causes her to forfeit her

inheritance, and lose her brother's love, her sole male protector. Isabella has become the lady of Wuthering Heights, yet when she arrives on the morning after her wedding, Joseph, Hareton, and Hindley treat her with contempt. They realize that Heathcliff has no intention of sharing power: there can only be one master at Wuthering Heights. Therefore, Isabella becomes like every person under Heathcliff's control: chattel. Heathcliff subjects his bride to both verbal and physical abuse and forbids her to leave the property, so that she is essentially incarcerated. In spite of her cultivated upbringing, she soon becomes jaded.

Brontë's transformation of Wuthering Heights and Thrushcross Grange into virtual penitentiaries could be read as a commentary on marriage. In a later scene, Heathcliff visits Cathy who in her pregnancy is ill and bedridden. Before she dies, she laments to him, "The thing that irks me the most is this shattered prison, after all…I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and be always there" (*WH* 141). Emily Rena-Dozier notes that Brontë's novel has a discordant story frame that oscillates between "gothic and domestic narratives, in which the gothic is marked by a proliferation of narrative frames and voices, and represents the forces of violence, wildness and savagery, as opposed to the domestic which is…associated with civilization, cultivation, and the feminine" (Rena-Dozier 758). In fact, prior to Heathcliff's reappearance, Nelly tells Lockwood that Cathy had learned to enjoy her life with the Lintons, stating that:

> [S]he behaved infinitely better that I dared expect. She seemed almost over fond of Mr. Linton; and even to his sister…They were both very attentive to her comfort…it was not the thorn bending to the honeysuckles, but the honeysuckles

embracing the thorn…Catherine had seasons of gloom and silence…they were respected with sympathizing silence by her husband…I believe I may assert that they were really in a possession of deep and growing happiness. (*WH* 81)

Minutes later, however, she informs Mr. Lockwood that the proverbial "honeymoon" ended, once they both realized that neither was "the chief consideration in the other's thoughts" (*WH* 81). Isabella's alteration is best illustrated on the evening that she escapes Wuthering Heights. Hindley begs her to assist him in a plot to kill Heathcliff, and when she refuses, he swears at her for "the base spirit she has evinced" (*WH* 156). When Hindley's plot is thwarted, Heathcliff assumes that Isabella was complicit in his plan and beats her. When she attempts to escape, he throws a kitchen knife at her head, which strikes beneath her ear. She later confesses to Nelly "[I] pull[ed] it out…sprang though the door and delivered another which I hope went a little deeper than his missile" (*WH* 160). Cathy escapes her jail through death, after giving birth to a new Catherine. Isabella actually does "accomplish transcendence" (in the words of De Beauvoir), by extricating herself from Heathcliff, and creating a new life for herself and her own child. Both women produce a new generation of Lintons who will go on to suffer their own imprisonment in Wuthering Heights, and here Brontë is categorical that women, and their children, are powerless under an oppressive patriarchy.

The ease with which Heathcliff exercises supremacy may in fact be indicative of how he has spent his time away during his three-year absence. In his introduction to *Culture and Imperialism*, Edward Said argues that nineteenth-century novels promoted the colonial agenda "in the formation of imperial attitudes, references, and experiences" (Said xii). He goes on to demonstrate this in an exposition of Jane Austen's novel

Mansfield Park, which he indicates is peppered with themes of slavery and colonialism. Mansfield Park and Antigua are binaries used to contrast the domestic, civilized English gentry with the exotic, and primitive world that Sir Thomas Bertram is called away to on occasion to manage his investments. Said contends that Austen uses tropes such as the Bertram's large estate, famous parties and social rituals, and celebrated marriages to allude to their membership in the plantocracy class (Said 94). I have illustrated that Liverpool was a city intricately connected with the transatlantic slave trade. Mr. Earnshaw's business trip to that port city, Heathcliff's incomprehensible ethnicity, as well as the unexplained wealth of the Lintons, could arguably hint to the fact that slavery and colonization are the means by which the patriarchs of Wuthering Heights and Thrushcross Grange earn their incomes. Heathcliff returns to Yorkshire a distinguished, wealthy gentleman. No one ever learns where he acquired his wealth. Brontë's assertion of numerous instances of captivity and gratuitous violence throughout the novel speaks to the horrors associated with the plantations established by the Empire in the West Indies, where numerous commodities were sourced. Grace Moore adds that many English nineteenth-century novels only allude to the colonies, which "are usually 'offstage,' either as sources of great fortune or as helpful places to which problematic characters can be banished" (Moore 97). Heathcliff's character would have served to proffer respectable Victorian readers a virtual account of the inhumanity of slavery that Brontë has created in their own country.

Phillips addresses the feminine "Other" through impoverished, urban, single mothers. Their loss of personal freedom and failure to adequately provide for their children is also a cause for their mental illness. *The Lost Child* opens with the portrayal of

the Congolese woman after poverty and despair have broken her body and spirit:

> She likes to sit down by the docks…Once there, she leans back and listens to the monotony of seawater…she has no concept of the hour…She disturbs no one, but she hears footsteps passing in each direction. She is a woman in debt who can no longer find anyone willing to employ her at the loom; she is a diminished woman who, before her time, has yielded reluctantly to age and infirmity. They call her Crazy Woman, but she just smiles and forgives them. (*TLC* 3)

We later learn the details of the woman's life prior to arriving in England: she was chained, along with other human cargo, in the hold of a ship, and forced into labor on a plantation in the West Indies. Later, she is sold again to a ship's captain who rapes her repeatedly before releasing her to the docks of Liverpool, where he grants her freedom. Now liberated, the woman manages to "accomplish herself as transcendence," by obtaining employment and gaining autonomy. Unlike Brontë's female characters that are financially supported by the male figures in Wuthering Heights and Thrushcross Grange, Phillip's female protagonists belong to the working classes and are self-reliant. Once she gives birth, the woman (a black foreigner with a mixed-race child) has no recourse for assistance: Liverpool offers only its streets and brothels to exploited women. As in *Wuthering Heights*, Phillips's female protagonists are subjected to entrapment. However, his urbanized women are not literally jailed by the male characters in the novel, but are instead examples of women held captive by patriarchal social systems that fail to assist disadvantaged women and their children. Similar to his homage to Emily Brontë, Phillips concludes the story of the Congolese woman by fading her life out into a ghost-like death, "She opens her eyes and look lovingly in the direction of her peaceful child. She

taught the boy how to walk, and now she must walk away from him. She must go…Another journey, another crossing" (*TLC* 12).

Although her father has forbidden her to associate with a black man, Monica Johnson, who embodies the willfulness of Cathy Earnshaw, goes on to marry Julius Wilson. Like Cathy's decision to wed Edgar, Monica agrees to marry Julius for protection and a safe home. In *Wuthering Heights*, Cathy and Isabella marry into their own social class. Conversely, Monica eschews her white, middle-class family, and as a result she enters into the working classes; further, her coupling with a racially marginalized man transforms her own ethnic status into a racially marginalized woman: "Monica heard him out, and once he'd finished, she couldn't think of any reason *not* to get wed to him, and so a few weeks later they were married by a visibly agitated registrar in a dull office that reminded her of a dentist's waiting room" (*TLC* 27). Julius is at first swept away by Monica, whose company makes "him feel safe and anchored in England" (*TLC* 25). She is portrayed as a highly independent woman, but Phillips reveals that her erratic decision-making indicates the onset of manic depression. Monica takes a leave of absence from Oxford in order to marry Julius, and the principal of her college does not try to convince her to stay, "[h]aving already received worrying reports from two of Monica's tutors about her often flighty state of mind and proclivity to wander in her head" (*TLC* 27-28).

Heathcliff is cruel, sinister, and violent, but Phillips does not endow his racialized male, Julius, with any of these qualities: he is instead self-centered and insensitive to his wife's needs. Brontë's heroines are trapped in isolated estates and forced to live under their husband's directives. Monica and Julius live in a series of towns due to his

peripatetic teaching opportunities, which pay very little. Unlike Brontë's women, Phillip's offers both of his heroines the option to "accomplish themselves as transcendence"—i.e. move beyond patriarchal dictates in order to achieve personal fulfillment. Instead, Monica has exchanged education and a future for a life as a homemaker, so that ironically she becomes the "Angel in the House," and is relegated into the realm of the domestic that Grace Moore has discussed. Like Cathy Earnshaw, domesticity becomes a form of prison. Monica makes it a daily habit to stare out of a window in the flat they have recently inhabited in London, which signals her loneliness and isolation. Julius looks onto to her and thinks:

> His wife is standing by the window and staring across the street at a café…it was Monica who had organized their move to London and found this single bed-sitting-room…in a down-at-the-heel but affordable location…Travelling up to London by train and scanning cards in newsagents' windows had finally given her something to do. (*TLC* 32)

After the birth of her two sons, the marriage begins to erode. Julius married Monica out of a sense of duty, but we learn that his true fealty is to his country, which is on the brink of gaining independence. Julius decides to "make a redemptive return" to his Caribbean home, and Monica informs him of her decision to take the children and leave: "Julius…I'm tired, poor, and worried that because I don't know how to be myself, I don't know how to be a mother to these two boys…I've lost myself" (my italics *TLC* 52). It is critical to note that Monica's loss of identity occurs during a period when the Empire is being populated with colonials from varied parts of the world. I have stated that Brontë's focus on the power structure in her novel might be read as a commentary on the Empire

of her own time, and its involvement in the slave trade. Therefore, I would like to suggest that Phillips utilizes Monica as a metaphor for the end of the Empire, and the independence of several of the colonies that it instituted, specifically in the Caribbean—Caryl Phillips's birthplace. Julius leaves on a ship and is reunited with his homeland, and he never enters the novel again. Monica, now rudderless, returns to her own northern homeland, where she is briefly reunited with her domineering father and long-suffering mother. Julius's absence is a powerful device to further illustrate that all of the men in Monica's life, regardless of race, inhibit her ability to make her own choices, or offer her support. She later moves into a council house and her mental health declines, as she is unable to improve her impoverished circumstances and care for her sons. As Brontë has illustrated in *Wuthering Heights*, when patriarchal systems fail women, this failure inevitably has an effect on the welfare of their children.

The "Other" as Youth

The absence of parents is a primary theme in *Wuthering Heights* and *The Lost Child*, which creates an environment where the young of each novel are vulnerable to negligent, cruel, or violent adults. N. M. Jacobs describes *Wuthering Heights* as a novel that "depicts an unpleasant and often violent domestic reality completely at odds with the Victorian ideal of home as a refuge from the harshly competitive outside world" (Jacobs 205). Among the elder characters in each novel, the youth are naturally powerless, and are consequently marginalized. During Brontë's life, Queen Victoria implemented strong reforms to mitigate childhood exploitation in the workforce. Children, particularly those from the poorer classes, were also often susceptible to harsh living conditions and were

subject to abuse. Charles Dickens addresses this theme in several of his novels, in particular *Oliver Twist*. At the start of *Wuthering Heights*, Brontë creates a menacing allusion to childhood. When Mr. Lockwood finds himself the unwelcomed, overnight guest at Wuthering Heights, his sleep in Catherine Earnshaw's bed is disturbed by what appears to be a branch scraping against a window due to violent winds brought on by a storm. When he reaches through and attempts to tear the branch from the tree, he finds that he has taken hold of the icy fingers of what appears to be a child: "Let me in—let me in! Who are you? I asked, struggling, meanwhile, to disengage myself. Catherine Linton…I've come home, I'd lost my way in the moor"(*WH* 20)! The loss of home (in both the physical and metaphorical sense) is another trope employed in both novels, which represents the defenselessness of children who are forced into improper custodial care.

Heathcliff manages to convert Wuthering Heights into a veritable colony where he enslaves the Earnshaw and Linton children. Phillip Drew informs us that in Charlotte Brontë's critique of her sister's cruel and troubled character, she acknowledged Heathcliff as a diabolical figure: "Heathcliff, indeed, stands unredeemed; never once swerving in his arrow-straight course to perdition" (Drew 368). Brontë introduces the reader to Heathcliff as a child, who tolerates ridicule, prejudice, and even violence at the hands of Hindley—who for all intents and purposes is his older brother. Once Hindley becomes master, he duly places Heathcliff in the servant's quarters in the barn, "deprive[s] him of the instruction of the curate and [insists] that he should labor out of doors instead, compelling him to do so as hard as any other lad on the farm" (*WH* 40). Here I reassert my initial thesis that *Wuthering Heights* is a novel that addresses power

and submission, and that Brontë's unsettling displays of violence are meant to evoke the brutality associated with slavery. Heathcliff is portrayed as the "Other," yet in his rise to power his moral corruption disallows him to find compassion for the weak, most obviously the novel's youth. Nonetheless, Heathcliff is not the only adult capable of engaging in acts of cruelty against the young. When Hindley's wife dies, he becomes an abusive alcoholic, who has little regard for his son Hareton. Nelly Dean recounts how Hindley was often an abusive father:

> He entered, vociferating oaths dreadful to hear; and caught me in the act of stowing his son away in the kitchen cupboard. Hareton was impressed with a wholesome terror of encountering either his wild-beasts fondness or his madman's rage—for in one he ran a chance of being squeezed and kissed to death to death, and in the other of being flung into the fire, or dashed against the wall! (*WH* 65)

Heathcliff's acquisition of Wuthering Heights enables him to claim the son of his nemesis. After Hindley's death, Heathcliff picks up young Hareton and tells him, "Now my bonny lad, you are *mine*! And we shall see if one tree won't grow as crooked as another, with the same wind to twist it!" (*WH* 165). Heathcliff later learns that Isabella has delivered a son, and has died. When he runs into Nelly Dean in the village, he inquires as to the whereabouts of the boy. Nelly feigns ignorance, but Heathcliff warns her, "But I'll have *it*, when I want *it*" (my italics *WH* 162). Linton comes to live at Thrushcross Grange, where he is welcomed by his cousin Catherine and Nelly Dean. His happiness is short lived, however, once he is taken to Wuthering Heights to live with his father. When he arrives, Heathcliff berates the fragile, sickly boy declaring, "God! What

a beauty! What a lovely, charming thing! Haven't they reared *it* on snails and sour milk, Nelly?" (my italics *WH* 183). It is noteworthy that the union between Heathcliff and Isabella produced a son who is frail, sickly, craven and sadistic. Yet Hindley and Frances's son is hale, hardworking, and has integrity. Linton Heathcliff's lack of character is a tacit reminder that he is a child of mixed breeding, and therefore genetically and ethically flawed. Hareton, on the other hand, is a child born of Anglo-Saxon blood: although oppressed, he is healthier and more upstanding.

Catherine is soon subject to Heathcliff's wrath when she attempts to leave Wuthering Heights after he has abducted her, with the intention of forcing her to marry Linton. When she attempts to retrieve the key, he assaults the young woman:

> We *will* go! [Catherine] repeated, exerting her utmost efforts to cause the iron muscles to relax; and finding that her nails made no impression, she applied her teeth pretty sharply…Catherine was too intent on his fingers to notice [Heathcliff's] face…he seized her with the liberated hand, and pulling her on his knee, administered with the other a shower of terrific slaps on both sides of the head. (*WH* 239)

Heathcliff cultivates a culture of violence that encourages the cousins, now void of empathy, to turn on one another. Catherine is taken away to marry Linton, and Nelly is locked in one of the servant's rooms. Eventually, Hareton arrives with food:

> I've brought you something to eat, said a voice; oppen t'door! Complying eagerly, I beheld Hareton, laden with food…Tak it,' he added, thrusting the tray into my hand. Stay one minute…Nay, cried he, and retired…Five nights and four days I remained seeing nobody but Hareton once every morning; and he was a model of

> a jailor…deaf to every attempt at moving his sense of justice or compassion. (*WH* 244-245)

Once Catherine and Linton are married, Linton becomes equally oppressive to his new wife. After Nelly Dean is freed, she returns to Wuthering Heights to check on Catherine, and Linton tells her:

> [Papa] says I'm not to be soft with Catherine—she's my wife, and it's shameful that she should wish to leave me! He says, she hates me, and wants me to die, that she may have my money, but she shan't have it; and she shan't go home! She never shall! She may cry, and be sick as much as she pleases! [U]ncle is dying…I'm glad, for I shall be master of the Grange after him—and Catherine always spoke of it as *her* house. It isn't hers! It's mine. (*WH* 247-248)

After Linton's death, Catherine tells Heathcliff, "He is safe, and I am free…You have left me so long to struggle against death alone, that I feel and see only death" (*WH* 260). Later, Hareton softens to Catherine, who in widowhood has become cold and hard. At one point Hareton becomes fixated on Catherine's hair and touches one of her curls. Irate, she snarls at him, "Get away, this moment! How dare you touch me…I can't endure you!" (*WH* 263). Catherine and Hareton are the last of the Earnshaw and Linton lines, but Cathy sees her only prospect of marriage as beneath her station. Arguably, Brontë includes this scene to harken back to the elder Cathy's refusal to marry Heathcliff after Hindley has reduced him to a peasant, "[I]f the wicked man in there had not brought Heathcliff so low…It would degrade me to marry Heathcliff, now"(*WH* 71). Mr. Lockwood is made aware of Catherine's forced confinement in Wuthering Heights when he asks her to escort him to the road to Thrushcross Grange. Catherine tells him, "How

so? I cannot escort you. They wouldn't let me go to the end of the garden-wall" (*WH* 12). Brontë also makes it clear that without a father, or other male protection, Heathcliff can deny Catherine her freedom with impunity.

Phillips portrays elder brother Ben (independent, spirited, and highly intelligent) as clearly capable of steering his way through their turbulent lives, while the younger Tommy (quiet, timid, unsocial, and highly sensitive) appears too fragile to survive. Monica's failure to care for her children means that they are placed in foster care and attend a new school. Phillips best portrays childhood angst in a scene where Tommy is asked to introduce himself to his new classmates:

> Well, stand up young man, and tell us your name and where you come from.
>
> My name is Tommy Wilson.
>
> And where are you from, Thomas?
>
> I'm from England.
>
> His fellow pupils release a volley of scornful cackling that threatens to swell into hysteria. (*TLC* 117)

In *The Lost Child*, we find several correlations between Heathcliff and the Wilson brothers. Tommy's declaration that he hails from England expresses his sense of homelessness: he is an outsider among his new schoolmates. As bi-racial children, life for the Wilson brothers is even more complicated. Ben and Tommy now live with Mrs. Swinson, a caustic and bigoted woman who treats the boys as indentured servants and makes comments about their ethnicity, "And look at the state of the both of you. What am I supposed to do with this hair of yours? Can you run a comb through it" (*TLC* 124)?

Phillips assigns Ben the role of narrator, and through him we learn of the tragic

events that proceed throughout his and his family's lives. We also watch his personal maturation from youth and adolescence, into adulthood, so that the novel becomes a *Bildungsroman*. In the end, Ben loses his family: Tommy is murdered by Monica's former-boyfriend, and his death causes her to commit suicide. Ben spends the majority of his young life in foster care, but is eventually accepted into Oxford. Before he leaves, he visit the moors where Tommy's body was found:

> I stopped by the side of the road and stared at the depressing landscape. Bloody hell, I thought, even with a full moon it must be pitch black up here at night. And cold, and our Tommy didn't have his duffel coat with him. I shouted, Tommy!...Tommy!...Tommy! But it was no use. I should have done more for Tommy, and that's what had been keeping me awake for years now…I took a few steps onto the actual moorland. There was nobody around. I wasn't ready to abandon our Tommy again, so I made my mind to stay put on the moors…I could feel [them] closing in on me, and for the first time in ages I began to feel close to my brother. (*TLC* 189)

The Lost Child concludes with the story of the young Heathcliff making his way across the moors toward Wuthering Heights. The frightened boy follows Mr. Earnshaw, taking intrepid steps toward the place that will become his new home: "The boy stares now at the man in whose company he has suffered this long ordeal, and he can feel his eyes filling with tears. *Please don't hurt me.* Come along now. There's a good lad. We're nearly home"(*TLC* 260). Phillips's finale offers the reader catharsis and a sense of hope: his reimagining of Heathcliff could be read as a fresh beginning where the story proceeds in a new direction. By the end of *Wuthering Heights*, Catherine and Hareton have reached

an apotheosis: Heathcliff's death offers them freedom and officially lifts the oppressive state that has altered the lives of the isolated Yorkshire community. Catherine and Hareton eventually marry, and order has been restored among the Earnshaw and Linton families. Towards the end of Brontë's novel, Catherine is shown offering Hareton the education that he has been denied his whole life: "Con—*trary*! Said a voice, as sweet as a silver bell—That's for the third time, you dunce! I'm not going to tell you, again—Recollect, or I'll pull your hair! Contrary, then, answered another, in deep but softened tones. And now kiss me, for minding so well" (*WH* 273). Catherine's admonishment and threat of violence is seemingly playful. However, it also indicates that their union is ambiguous. Her assertion of her intellectual superiority over Hareton actually harkens back to Brontë's critique of the abuse of power over those that Bhabha has expressed are believed to be like us, but not quite.

Although written in 1847, Emily Brontë created a dialectic into which contemporary writers, and readers, can enter. *Wuthering Heights* reveals the breakdown of the social order under the tyranny of abusive power that subjugates the defenseless. Her complex drama may, in fact, work as a metaphor for the moral collapse of the British Empire, due to its participation in slavery and colonialism. In *The Lost Child,* written in 2015, Caryl Phillips's novel illustrates marginalized characters within the context of the end of the Empire after World War II. His use of tropes found in Brontë's novel (i.e. ethnic, class, and gender inequalities; miscegenation; child abuse; mental instability), and his inclusion of supernatural elements, challenges readers to confront the social injustice that is implicit in Brontë's timeless novel.

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June-August 2004, Chef at Les Tapies Summer Program in Art and Architecture, Ardèche, France

February 1999-May 2002, Directed private art/culinary tours (i.e. churches, museums, markets, specialty food stores, enoteche and restaurants), Rome, Italy

October 1998, Directed tour of Central Market for Esperienze Italiane (a food, wine and culture tour of Italy designed by Lidia Bastianich and run through Felidia Ristorante), Florence, Italy

May 1998, Assisted Chef Lidia Bastianich in preparing and executing a dinner in honor of Ambassador Corinne Claiborne-Boggs, American Academy In Rome, Rome, Italy

October 1997-December 1997, Taught Tuscan cuisine and gave market tours (Sant' Ambrogio, San Lorenzo-Central Markets), The American School In Florence, Florence, Italy

September 1997-October 1997, Stagiaire, Hosteria Giusti, Salumeria Giuseppe Giusti, Modena, Italy

March 1997-April 1997, Stagiaire, Cibrèo, Florence, Italy

May 1997-November 1998, Worked as a private chef, caterer, taught Tuscan cuisine, directed tours of markets and enoteche, Florence, Italy

July 1996-September 1996, Chef, La Napoule Art Foundation, *Mandelieu*-La Napoule, France

November 1995-June 1996, Prep-Cook, Food In Motion Caterers, New York, New York

April 1995-January 1996, Prep-Cook, Taste Caterers, New York, New York

November 1994-December 1994, Prep-Cook, executive dining room, Sony Music Entertainment Inc., New York, New York

June 1994-August 1994, Post-Graduate Externship, Cascabel, Chef Tom Valenti, New York, New York

FOOD STYLING AND RECIPE TESTING:

Martha Stewart Living
Ladies' Home Journal
McCall's
In Style
Food & Wine
The El Paso Company's Chilies Cookbook
Money Magazine
New York Magazine

VOLUNTEER WORK:

August 2013, Tikondwe Freedom Gardens, Dowa, Malawi:

Assisted the owners of an agricultural property in the Dowa District, who maintain their property by using traditional farming practices as a means of promoting food security.

October 1st - November 8th, 2012, *Democratic Headquarters Of St Joseph County,* South Bend, Indiana:

Assisted the St. Joseph County Campaign Coordinator and his staff with telephone banking and canvassing for Brendan Mullen, Joe Donnely, and John Gregg (running for Congress, Senate and Governor, respectively).

October 6th, 2012, Culinary Instructor, Unity Gardens (A 501(c)3 collaborative network of community gardens) South Bend, Indiana:

Taught a knife skills class as part of a series of free, food and cooking awareness classes offered to members of the South Bend community.

September 2012-Current, St. Margaret's House, South Bend, Indiana

Assistant to Kitchen Director in the preparation of the weekly meal prepared for local, impoverished women and children.

January 2012-Current, The Food Bank of Northern Indiana, South Bend, Indiana:

Assisted the Director of Community Impact with marketing and development for events that benefit Backpack 4 Kids.

November 2009-December 2011, Centro Astalli, JRS, Rome, Italy:

Assisted the kitchen staff with the preparation of meals provided for both Centro San Saba and Centro Casa di Giorgia (dormitory residences for homeless male,

and female refugees with children, respectively); completed a formation class to work as a volunteer coordinator (i.e. work with groups of American student volunteers studying at Jesuit university programs in Rome).

October 1st-November 8th, 2008, Senator Barack Obama's Campaign for Change, South Bend Democratic Office, South Bend, Indiana:

Assisted the St. Joseph County campaign manager and his staff with telephone banking and canvassing; worked as the voter contact team leader on Election Day.

January-June 2005, Sant' Egidio, Rome, Italy:

Worked with coordinators and other volunteers with the food program at Sant' Egidio's soup kitchen.

COMPUTER SKILLS:

Macintosh and PC: Microsoft Word, Excel, PowerPoint, Adobe Page Maker, Adobe Dreamweaver and Photoshop

LANGUAGE SKILLS:

Working knowledge of Italian and French

Letters of Recommendation Available Upon Request